

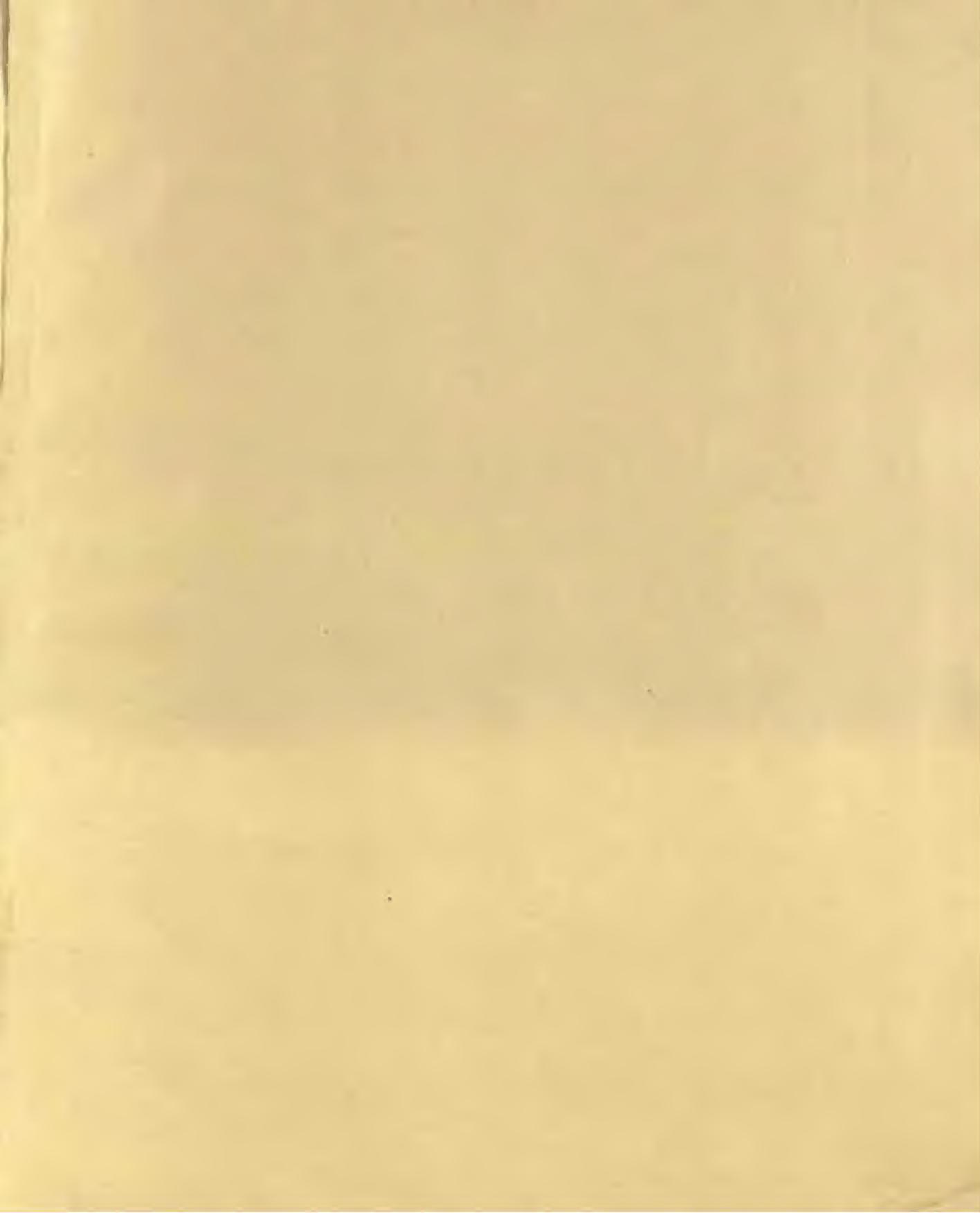
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BRONYES



C. SIVARAMAMURTI

(336)

# INDIAN BRONZES

1952



Female Dancer; Chalcolithic period 3rd millennium  
B.C. Mohenjodaro, Larkhana District, National Museum,  
New Delhi.

To  
Sir Mortimer Wheeler  
with  
affection and esteem

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## AUTHOR'S PREFACE

This booklet owes its origin to a suggestion from the Ministry of Scientific Research and Cultural Affairs, Government of India, for a suitable small book introducing Indian bronzes to the public generally interested in them all over the world. Subsequently, the Ministry kindly allowed Dr. Mulk Raj Anand to bring it out as a publication of Marg.

An attempt has here been made to be as brief as possible without going into details either in historical introduction or in the treatment of the subject itself, yet taking care to give all the necessary facts pertaining to the beautiful art of metal work. The fascinating subject has been briefly presented, taking care to suggest the chief characteristics of sculptures in metal from different areas and of different periods and their iconography as also their mode of preparation. Great masterpieces have been specifically mentioned, and it is hoped that readers would some day try to see the originals for themselves. The select plates are an indication of the magnificent field to be covered.

I am grateful to Shri T. S. Krishnamurti, Deputy Secretary to the Government of India, to whom I owe the inspiration to write this book on behalf of the Ministry. To Dr. Mulk Raj Anand I am grateful for his arranging the publication of this book in a manner worthy of the subject by evincing personal interest, as also for several valuable suggestions offered by him.

For the photographs illustrating this book, my thanks are due to the Department of Archaeology in India; the National Museum, New Delhi; the Government Museum, Madras; the Baroda Museum and Picture Gallery; the Victoria and Albert Museum, South Kensington; the Birmingham Museum; the Department of Archaeology, Pakistan; and the Museum für Volkerkunde, Berlin.

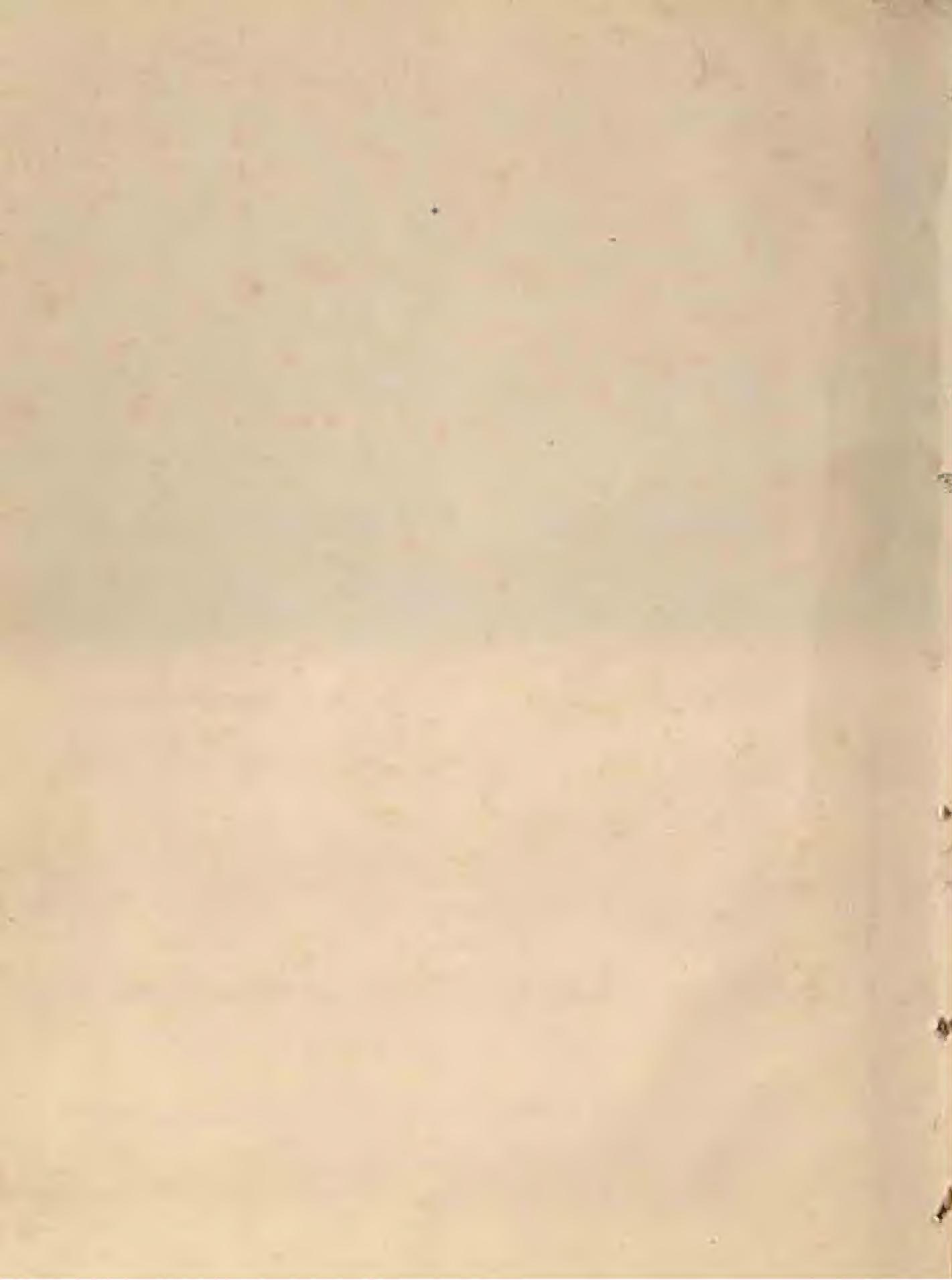
C. SIVARAMAMURTI

National Museum,  
New Delhi,  
December 1, 1960.



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## HISTORICAL INTRODUCTION

To properly understand Indian bronzes against their historical background, it is necessary to indicate briefly the story of the dynasties, under whom they were produced.

The earliest surviving objects of art in the Mauryan period are of the time of Asoka. None in metal is known. Asoka's vast empire, in the third century B.C., covered almost the whole of India. He had succeeded to the vast territory of his grandfather Chandragupta, which extended to the borders of the Chola Kingdom in the South, and overflowed into Herat, Kandaher, Kabul Valley and Baluchistan. And to these territories Asoka added others.

The Indo-Greeks, from Parthia and Bactria, extended their power by succeeding the Mauryas in the north west for a couple of hundred years. And, among other works, the beautiful Hippocrates found at Taxila is a fine specimen of Indo-Greek art.

The Sungas and Satavahanas succeeded the Mauryas in the north, and in the south, in about 200 B.C. The Satavahanas in the South had a long reign of about four hundred years from 200 B.C. to 200 A.D. The Sungas were followed by the Kanvas in the north in about a hundred years, and under these latter, the kingdom broke up.

After an interval of time, about the second century A.D., the Kushanas, a foreign dynasty of kings which came from Central Asia, established themselves. Kanishka (120-162 A.D.) was the greatest of this dynasty; he had a large empire, mainly northern, including Afghanistan, Bactria, Kashgar, Khotan and Yarkand beyond the Punjab.

About the same time, the Kshatrapas became dominant in Western India. And of this dynasty Rudradaman was conspicuous.

In the fourth century, the Guptas came into power. Chandragupta I (320-330), through his marriage with Kumaradevi of the Licchhavi clan, laid the foundations of the empire, which his son, Samudragupta (330-380 A.D.), built up by his vast conquests. From the fourth century A.D. to the sixth, the Guptas continued to rule the whole of northern India. They had powerful allies in the Vakatakas, who

ruled in Central India and the Deccan, as successors of the Satavahanas. The Vakatakas patronised such magnificent works as the caves of Ajanta with their world famous paintings.

After the great wave of the Gupta empire, there was a brief reign of glory at the centre, of King Yashodharman, who defeated the Huns.

But, strictly, the real great king, in close succession to the Gupta age, is Harshavardhana, the son of Prabhakaravardhana. Harshavardhana (606-647 A.D.) not only combined the thrones of Thanesvar and Kanauj, as his sister came under his protection, but also had a powerful ally in Bhaskaravarman of Assam.

Harshavardhana's great contemporary in the Deccan was Pulakesi II, (610-642 A.D.) the Western Chalukya King who drove back Harsha when he attempted to cross the Narmada in 620 A.D.

Further south was the formidable contemporary, the Pallava King Narasimhavarman from Kanchi, who attacked and sacked Badami, the capital of Pulakesi.

The seventh and eighth centuries A.D. saw the feuds of the Western Chalukyas of Badami (544-755 A.D.) and the Pallavas (325-897 A.D.) of Kanchi.

In the eighth century, the Chalukyas lost their throne to the Rashtrakutas (750-973 A.D.), of whom Krishna is famous for the magnificent temple at Ellora.

The Rashtrakuta dynasty was a very powerful one and had constant quarrels with the Cholas (846-1216 A.D.), who succeeded the Pallavas and the Eastern Chalukyas in eastern Andhra.

After Harshavardhana, the dominant dynasty in the north was the Gurjara-Pratihara (756-1018 A.D.), of whom King Mihirabhoja (840-890 A.D.) was a great figure.

The Gahadavalas followed in the wake of the Pratiharas during the eleventh century.

The glory of Kashmir was in the eighth century, during the time of Muktagida Lalitaditya, who was responsible for building the town of Parihasapura and the famous Marianda temple.

The Palas, who ruled in Bengal (750-1199 A.D.), for over four centuries, were greatly devoted to Buddhism. The great impetus given to art during their time is evident in the magnificent bronzes from Kurkhar and Nalanda. Dharmapala whose magnanimity accounts for the prosperity of the Buddhist seat of learning at Vikramashila, and his son and successor, Devapala, who was a great benefactor of the Buddhist establishment at the University of Nalanda, were patrons of learning and art. These two ruled approximately from 770 to 850 A.D. The latter's cooperation with the Sailendras of South East Asia, recorded in his copper plate, is more than echoed in the bronzes of the period, showing mutual influences.

The Eastern Gangas of Orissa had a long and continuous reign. The best known Kings of this dynasty were Anantavarmanachodaganga (11th century) and Narasimha (13th century) who respectively built the temples at Puri and Konarak.

The Chandellas and Chedis, in Central India, the Paramaras of Malwa, and the Maitrakas of Valabhi, are other dynasties of the medieval period. The Chandellas have given us the famous temples of Khajuraho of the tenth-eleventh centuries.

The Rashtrakutas in the Deccan (750-973 A.D.) were overthrown by the Western Chalukyas, who ruled from Kalyani. Amongst the kings of this line, Vikramaditya VI is well-known.

The Pallavas of Kanchi (325-897 A.D.) were deeply art-minded. Mahendravarman (600-625 A.D.) was responsible for the introduction of rock-cut architecture in the South, early in the seventh century, and his son, Narasimhavarman (630-668 A.D.) beautified his sea port Mahabalipuram, as Mahabalipa, the uncle of Pulakesi, beautified his city Badami.

The Pallava King Rajasimha, and his queen Rengapataka, built the Kailasanatha temple.

Similarly, the Western Chalukya King, Vikramaditya, and his queen, Trailokya-

mahadevi built the Mallikarjuna temple at Pattadakal. The eighth century saw both these accomplishments.

The Cholas (846-1216 A.D.) who succeeded the Pallavas in the middle of the ninth century, were indeed great patrons of Art. Vijayaloya established a small kingdom, which was greatly enlarged by successive sovereigns, all great temple builders. One of these covered the dance hall at the Chidambaram temple with gold. Rajaraja (985-1018 A.D.) who had created an empire by his wide conquests, was responsible for the Brihadisvara temple at Tanjavur in about 1000 A.D. His son, Rajendra Chola (1018-1035 A.D.) still further heightened the dynasty's power, extending his sway upto the Gangetic area. His mighty fleet was successful in crippling the power of the Sailendras in South East Asia. And he built the temple at Gangaikondacholapuram, the new capital established in honour of the Ganges he had brought home.

Rajendra's grandson, Rajendrachola Kulottunga (1071-1118 A.D.) combined the Eastern Chalukya and Chola thrones and was formidable.

The power of the Cholas was finally eclipsed when the Pandya Jayavarman Sundara blazed forth in the thirteenth century A.D.

The Western and the Eastern Chalukyas were succeeded in their respective areas, the former by the Hoysalas (1022-1342 A.D.) and the Yadavas (1187-1318 A.D.) and the latter by the Kakatiyas in about the twelfth century A.D. All of them were finally eclipsed by Malik Kafur, the General of Alauddin Khalji, Sultan of Delhi, at the beginning of the fourteenth century A.D.

The last great Hindu kingdom, that was established in the wake of this Mohammedan invasion, was that of Vijayanagara (1336-1565 A.D.). This continued from the middle of the fourteenth to about the beginning of the seventeenth century. The most remarkable king of this line was Krishnadevaraya (1509-1529 A.D.), whose portrait with his queen in bronze, adorns the temple at Tirupati. The Venetian traveller Domingo Paes, who visited India in 1509 A.D. during Krishnadevaraya's time, has left a glowing account of wealth and prosperity of the empire and the magnanimous spirit of the Emperor. Krishnadevaraya was responsible for the erection of many beautiful temples and for renovations of several others all over South India. The battle of Talikota foiled the knell of the Vijayanagara empire, though distant feudatory kings, like Tirumala Nayak, the ruler of Madurai, maintained their power even in the seventeenth century.

## MODE OF CASTING

There are two modes of casting images in metal known and described—the hollow and the solid methods. One is known as *ghana* and the other as *suhiro*.

The process itself is described as *madhuchchhishtavichano*, or the lost-wax mode.\* Though the smaller images for household worship were always cast in solid method, the very large ones were usually cast according to the hollow method.

The method itself is described in the *Silpasastram* and there is a small chapter on it in the treatise *Manssara*. A clear picture of casting images in metal is given by the Western Chalukya King, Somesvara, in his encyclopaedic work *Abhilashitartha-chintamani* or *Manasollasa*.

This is a living art today. It is practised by alampatti, metal workers, who have kept alive the ancient technique, both by preserving the texts relating to the mode of preparation, as also the contemplative hymns or chyānatikās, which describe the forms of individual icons.

The texts were carefully followed in the preparation of the icon, but, within the limitations of the description, the artisan took pains to show his skill and craftsmanship and produced masterpieces that have roused the admiration of generations of connoisseurs.

The process is briefly this : The image is fashioned in bees' wax, mixed with a few

\*The French word for it is *cire perdue*.

Ingredients like frankincense, castor oil, lamp soot and camphor. All these are heated into a thick black solution, which is allowed to cool down. After a while, this soft malleable material is used for preparing the image. The wax figure is carefully fashioned and all the details worked on it before it is ready for casting. The image is covered with a coat of special fine clay secured from an ant hill and mixed with combustible material like paddy husk. In the first few coatings, the clay is applied in the form of a solution. This enables it to go into every crevice. Then heavier and heavier coating is added, till it finally becomes a regular lump. While thus preparing the mould, holes are arranged at convenient places to bring up the superfluous wax. After filling the hollow through special funnel-like openings added in clay. The mould is then carefully dried in the shade, to avoid cracks. After a few days, it is ready for casting. It is then baked skilfully in a fierce fire, roused with bellows to blow up the flame sufficiently to run out the melted wax through the holes present in the mould. When the mould is ready, with all the wax run out of it, it is heated a little, while more molten metal, which is got ready for casting is poured into it. As already stated, the metal is mainly copper, with a few other alloys, added in small proportions. This molten amalgam is poured with great care in sufficient quantity into the holes simultaneously, so that the hot stream of metal thus reaches every nook and corner, and the image cast could be as near perfect as possible. When the entire vacuum is occupied by the metal, the excess reaches the openings and runs out through the holes by which it is poured in. This molten metal is allowed to cool. After a while, the mould, which by now is turned into terracotta, is broken up, revealing the cast figure.

In the early stages, these metal images were very patiently fashioned, with all the details present in the wax model itself, which were naturally imprinted in metal, and there was no important finishing work done after the casting, except that which was absolutely necessary. Now the image, as cast, is usually rough; and final finishes are added. Sometimes, so much of chiselling is done that an almost chiselled-out metal figure is created rather a cast one.

## BRONZES

The Karmara, or the metal worker was an artisan of great importance in ancient India. He is mentioned in the Rudras of one of the earliest holy books, the Yajurveda, as assuming the form of the Lord Himself. It cannot, however, be gainsaid that here all other artisans, and persons of different professions in various categories, in fact the whole universe, has been taken in Hindu religion to be the personification of the Supreme God.

Tvasta is the artificer of the gods, who works in the heavenly smithy, to fashion the most beautiful objects, as also the most useful. He is often praised in the Veda (Tvasta Rupeni pimsati: Tvasta creates forms).

Visvakarma, the architect of the universe, and Tvasta, are concepts, which clearly indicate the important place given to the metal worker in Vedic India.

In the Itihasas and Puranas, there are descriptions of great honour shown to architects, carpenters and smiths. We know from the Arthashastra and other general literature that the place assigned to the artisans was a respectful one. Rajasukhara gives them a place in the royal assembly, assigning them a high status.

The earliest bronze figure fashioned by an Indian craftsman has been excavated from Mohenjodaro in the Larkhana district of Sind and is over 4,000 years old. It probably represents a dancer; the pose in which it is shown suggests a dameuse just pausing a while after a dance. This is a masterpiece of movement held in check before it begins again. Another of early, but uncertain date is a pre-historic or proto-historic bronze figurine of a Mother Goddess, found at Adichanallur in South India. This belongs to the Iron Age and may probably be 3,000 years old.

The delightful juvenile figure of Harpocrates unearthed at Taxila is an extraordinary

specimen of Indo-Greek art of the first century B.C. A similar one also from Taxila is a small piece of gold repoussé showing a mithuna or amorous couple.

A further extension of the Gandharan work in later centuries is seen in a remarkable sculpture in metal of Vishnu now preserved in the Museum für Völkerkunde at Berlin. It shows the chaturvyuha aspect of Vishnu with Narasimha and Varaha faces on either side which became so popular in early medieval Northern sculpture particularly in Kashmir, the finest example of which is now in the Pratapsingh Museum at Srinagar showing the Kapila form at the back. The muscular treatment of the body, the moustache on the face, the treatment of the garment and the jewelled crown so closely following the jewelled turban of early Gandharan art, all point to its early date about the 4th-5th century A.D. Lakshmi shown at the foot is a combination of the concept of Lakshmi and Prithvi with a lotus and Srivatsa symbol cleverly indicated. The ayudhepurusha of the wheel, Sudarshana, is remarkable.

A remarkable gold piece in repoussé found at Patna, and in the collection of the Jalan family, is a representation of Siva and Parvati. Siva wears a turban, is ushnisha, as in all early sculptures. It is probably to be dated in the second century B.C., being thus the only Sunga metal piece yet known.

In the Krishna valley where some of the most beautiful masterpieces of sculpture have been carved in marble to decorate the Amaravati stupa and those at Nagarjunakonda, Gummididurru, Ghantesala and other places, the coppersmith has equally shown his skill in the fashioning of exquisite forms and produced bronzes of Buddha. These became popular not only on the soil where they were produced but also in the far off islands of South East Asia. Some bronzes of the Amaravati school, of the early centuries of the Christian era, have been found in Ceylon, Malaya, Cambodia, Thailand and even in so distant a place as Borneo.

The bronzes from Indonesia, which show such a great similarity to the Indian types of the Pallava, Chola and Pala periods, specially those from Nagapattinam and Nalanda, clearly evidence to the close intercourse between India and Indonesia and the mutual interpenetration of art and culture. It is unnecessary to point out that, even the scripts of most countries of South East Asia have to be traced ultimately to India, thereby showing the existence of closest contacts between the countries of the Indian Ocean.

The recent excavations at Nagarjunakonda have brought to light a few metal figures of the time of the Ikshvakus, who succeeded the Satavahanas in the Krishna valley towards the end of the second century. Of these the prince standing bow in hand, and Kartikeya, are well-known masterpieces.

The famous Buddha, recovered from Sultanganj and now preserved in the museum at Birmingham, is one of the finest and probably the largest of bronzes of the Gupta period. This shows the high skill of the Gupta craftsmen in the fifth century A.D. Similarly, the beautiful Brahma from Mirpur Khas in Sind, now preserved in the Lahore Museum, is a great example of the art of the Gupta period.

The recently discovered hoard of bronzes from Akota, preserved in the Beroda Museum, has a number of specimens dating from the second to the eighth and ninth centuries A.D. They give some idea of the tradition followed by the Western Indian craftsmen, specially in Gujarat, in the early centuries of the Christian era, and in the early medieval period.

The Pala school of Eastern India has produced several great masterpieces both in Bengal and Bihar. Fine examples exist, showing the high perfection of the technical skill of the Pala sculptor.

The beautiful Taras, Buddhas and scenes from Buddha's life, including his descent, from Nalanda Museum (and in the bigger Indian Museum) evidence to the wealth of imagination and the artistic perfection of the Pala School.

The beautiful Taras, Buddhas and scenes from Buddha's life, including his descent, first sermon, subjugation of Nalagiri and so forth; the Avalokitesvaras and other

figures of the Buddhist pantheon, are acknowledged as the representatives of a school which flourished at a high pitch of excellence for several generations.

The Bronze representing Buddha's descent at Sankisa is a remarkable piece showing Brahma on one side and Sakra on the other, the figure on the right waving the chauri and the figure on the left holding the monk's bowl. This is a beautiful transposition of the umbrella by a bowl to suit artistic elegance in representation. And the convention of breaking conventions closely follows the finest tradition of the sculptor's art of the ninth century A.D. The flames of the aureole, the petals of the lotus, the folds of Buddha's garment, the jataes of Brahma, the crown of Sakra, the poise and the charm of each one of the figures fashioned, is characteristic of the high artistic skill of that time.

Similarly, the Tara seated on a large lotus with the back of the seat most artistically fashioned with motifs of the rearing lion over the elephant, makara disgorging pearl tassels, and kinnaris floating in the air on either side and against the semicircular top, is a unique metal image, cast by the surest hands. The simple but effective decoration of Tara, including the long mukta-yajnopavita and large ear-rings, a beautiful lotus held gracefully by its long and sinuous stalk, proclaims the glory of the Pala sculptor, with its sensitive silence.

From Nalanda we have elegant representations of the medieval concept of Balarama or Sankarshana, Surya attended by Danda and Pingala. There are fine representations of Jambhala, which almost vie with the earlier Kushan masterpiece from Ahichchatra in stone now preserved in the National Museum.

The beautiful collection of bronzes in the museums at Rajshahi and Dacca have typical examples of various forms, of different dates of the Pala style. Early medieval art in this region, of the seventh and eighth centuries A.D., is represented by some remarkable pieces.

The image of Sarvani from Deulvadi, with Sri and Sarasvati as chauri-bearers on either side answering the description sechamaroramavaniavyadokshinasevita, is shown standing on her vehicle, the lion, in a manner that later becomes characteristic in Bengal, whether in the case of Ganesa dancing on his mouse, or of Siva as Naratesvara on his bull. Though a little rigid, the figure shows traces of earlier Gupta influence. The interest of this image is heightened by the fact that there is an inscription on the pedestal informing us that it was gilded with leaves of gold by Queen Prabhavati, wife of King Devakhadga, who ruled in the seventh century A.D., patches of this gilding still remain. The great tolerance in the matter of faith of those days may be judged from the fact that this Sarvani was consecrated by the consort of a king who was a devout Buddhist.

Another remarkable image in metal is Surya also from the same place but now in a temple at Chandimuda. This has been fashioned with rare skill and care and the figures are spirited and elegant. It is probably somewhat later than the Sarvani image.

Of the same date is an early bronze image of Siva, from near Jayanagara (14 Parganas).

Also of this early date is the charming image of the Mother and Child, from Nalgore (24 Parganas) from the collection of Sri Ajit Ghose.

These early images represent the fine Gupta tradition in Eastern India. This tradition is clearly proved by the lovely gateway from Dah Parvatiya in Tejapore, Assam, showing Ganga and Yamuna on either side; the stone image of Buddha, an exact replica of the standing type, as it occurs at Sarnath in the best period of Gupta art (this image probably may have been got from somewhere away from Sarnath, as even the stone is quite different from any found in the neighbourhood); and the lovely gold plated bronze image of Manjusri found in the Balaighat mound near Mahasthan (ancient Pundravarddhana), which is an excellent specimen of Gupta

work in Bengal of about the sixth century A.D. and is now preserved in the Rajshahi Museum.

But the most characteristic bronze of the early medieval period is probably the rare image of Sitatapatra from the Dacca Museum, interesting both from the iconographic and artistic points of view. This is probably of about the ninth century A.D., but still retains the charm of earlier sculpture.

The early medieval bronzes of Bengal, and those from Nalanda and Kurkiher, have certain characteristics in their general features probha, pedestal bhamendala etc. of which we find clear echoes in Java.

Dr. Barnett Kempers has drawn attention to the close resemblances of the subject.

Among the bronzes of the tenth to eleventh centuries there are some remarkable ones, which further show the unique perfection of subtle pose and inflexion of the metal images of the age of the Palas. The usual type is represented by the fine medium-sized images of Vishnu, with consorts, usually Sri and Saresvari, and, occasionally, Sri and Bhudevi, as from Rungpur. Here in the case of the Vishnu and consort group preserved in the Indian Museum, the one showing Bhudevi depicts her not carrying the lily, as in similar bronzes in South India, but carrying a sheaf of corn. This is a very appropriate suggestion inspired by the concept of Yasudhara popular among the numerous Buddhist icons in Bengal. Lakshmi or Sri is, however, represented in the usual manner with the lotus. Vishnu carries the gada in one of his upper arms uplifted and not as in the South Indian images where it is just the other way. Also, the conch, as in North Indian sculpture, is held spiral head downwards in one of the lower hands. The flowing muslin upper cloth, thrown over the left shoulder of Vishnu, across the chest, is delicately delineated in stone sculpture in the home of Dacca muslin. This is portrayed in a pleasing manner. The same style is followed in some of the images. Examples may be seen in the Vishnu from Rungpur in the Rajshahi Museum, and the seated Hrishikesa from Segardighi in the Bangiya Sahitya Parishad Museum.

In some of the images of Vishnu of this date, as in the one from Rungpur in the Rajshahi Museum just referred to the principal deity is flanked by two standing deities—personified representations of sankha and chakra, the conch and wheel. In earlier sculpture these should have been shown dwarfish but here are actually depicted in normal proportions. The earlier tradition of representing the ayudhapurushas, flanking Vishnu, dwarfish in stature with chakra and gada, is here substituted by normally proportioned flanking figures not always with chakra and gada and fairly frequently with sankha and chakra.

Another important feature to be noticed in these images of Bengal, where Tantrik Buddhism has had a great influence even to the extent of somewhat modifying the concepts of Hindu icons, is the occurrence of weapons or objects usually carried in the hand. Such a representation may be seen in the case of the gada and sankha laid flat on a lotus held by the seated Hrishikesa from Segardighi, and a gada alone in such a position in the case of the Vishnu from Rungpur, flanked by the ayudhapurushas, sankha and chakra, where again the conch and disc occur on a lotus held by the ayudhapurushas.

In addition to such features other Tantrik influences like the occurrence of miniature figures on the crown as in the case of Buddhist deities, are often met with. These give rise to such images as are styled Siva Lokesvara, like the one from Berital in the Asutosh Museum.

The image of Manasa, with child on lap and snake-hoods over the head, is another important metal sculpture of the Pala school from North Bengal.

The beautiful Gupta tradition of sculpture, in stone and metal, like the script flowed into Nepal and Tibet. The petrified Gupta letters of the Tibetan alphabet have as much to tell as the early bronzes from Nepal and Tibet that continue the Gupta idiom in art. Subsequently Pala influence from Eastern India penetrated

the art of Nepal, while Tibet absorbed other waves of art besides the Indian. The Nepalese Vishnu of the ninth century in the Boston Museum is typical of Pala influence.

Metal images of early medieval date in Kashmir show a blend of Gandhara, Gupta and Pala traditions—the last through Nepal.

In Chamba a school of metal work is known about the 8th century A.D. characterised by slender figures, stately and simple, recalling to a certain extent earlier Gupta traditions blended with the Kashmiri, Gandharan and Pratihara elements. The temples at Chhatrashali and Brahmagiri have such large metal images. One of them is a beautiful standing Devi, carrying a lotus, lance and manuscript in her hands. An inscription on the pedestal of this image mentions it as fashioned by the Kammani craftsman, Gugga, at the instance of King Meruvarman. Another, known as Lakshmanadevi, is a Mahishamardini of the same school. A seated Narasimha recalling the type as we know in earlier Gupta sculpture is another fine specimen of this school.

A small but interesting bronze in the National Museum, representing Lakshmi-Narayana on Garuda is typical of Gahadavala work of the eleventh to twelfth century A.D. It shows a crowded composition of several perivara-devatas, with the central group prominently presented. Several features, including the weapons of Vishnu, particularly the gada, with heavy ribbed lower end and chakra flaunting a fluttering tassel issuing from the hub, clearly proclaim the locality and date of this metal image.

The metal images preserved in the Nagpur and Raipur Museums represent early medieval work from Madhya Pradesh. The beautiful inscribed bronzes from Sirpur representing Buddhas and Bodhisattvas are important as they can be definitely dated from the paleography of the inscriptions which corroborate the date indicated by the style of the figures. In the collection of Muni Kantisagarji, is a miniature bronze from Central India representing Tara with attendants. It is very well fashioned and resembles the Yogini images from Sutna. It has all the charm of Gupta pieces about it, and yet it is markedly early medieval in date, as can be seen from the tendency for greater ornamental detail. This is a typical example of early medieval work in metal from Central India.

A lovely little gold-gilt metal image of the Orissan school, from the Ajit Ghose collection in the National Museum, shows typical features of a commingling of Pala and Eastern Chalukya art traditions in Eastern Ganga territory. The close proximity of Orissa to the Northern Pala dominions, and the long political subordination to the Eastern Chalukya power before gaining independent status, explain the interaction. The chakra has no tassel on the hub. The sankha is typically heavy and Orissan. The gada is shown resting on the ground in the Southern fashion. Sri and Bhudevi holding lotus and lily are consorts of Vishnu, fashioned in the Southern tradition, unlike Sri and Sarasvati so common in Bengal following the Northern tradition. The features of the figures are, however, more Northern than Southern and are clearly Orissan. The probha and pitha, with Garuda and donor added to it, though typically Orissan, are more inclined towards the Pala idiom. It may be remarked incidentally that the Central Indian tradition also approaches the Orissan to a certain extent. This typical Orissan image is an Eastern Ganga piece of about the eleventh century A.D. and may be dated in the time of Anantavarmanachodagangadeva.

The lovely lamp chain from near Jageswara from the vicinity of Bombay, now preserved in the Bombay Museum, is a remarkable one of early Western Chalukya work of about the eighth century. The elephant here reminds us of the lovely animal painted in the Bagh caves, and also of the beautiful, but mutilated, metal figure of elephant from North Bengal, which masterpiece of very early Pala work is now preserved in the Indian Museum, as also the elephant with riders, of about the same date, or even earlier, in the same institution.

This also reminds us of the graceful musical figures from Java and thus establishes the evidence of close cultural concord between these two countries in the early days of the Chalukyas and the Pallavas.

Of about the ninth century, and of Rashtrakuta workmanship, which is a continuation of the style of the early Western Chalukya, and a fine example of the excellence of craftsmanship of the time, is the fine metal image of Bahubali, which is almost a precursor of the famous Gomatesvara at Sravanabelagola, the giant of the Western Ganga sculpture in the Chalukya tradition of the tenth century A.D.

The Eastern Chalukya tradition in metal work can be studied from the Chimakurti bronzes preserved in the Madras Museum. The fine group of Venugopala, with consorts, wearing large circular ear-rings, and possessed of bodily proportions and contours more in the Chalukya rather than in the Tamil style, indicate the workmanship of Andhra area during the medieval period. These bronzes, as in every other area, should be studied in relation to the stone sculpture of the period, in the particular locality. And when we compare the late medieval carvings from the numerous temples in the districts of Guntur, Krishna, and Godavari, it will be evident that the Kakatiya traditions of slim tall figures, with the element of restrained ornamentation, simplicity and elegance, is contrasted with the exuberance and excess of ornamentation in Hoysala work. An excellent example of this elegant Kakatiya work is observed in the slim figure of the lamp-bearer dipalakshmi now displayed in the National Museum.

The whole of India is deservedly famous for its bronzes, but the most prolific production has been in the South, where some of the greatest masterpieces have been produced. These bronzes occur in abundance in Tamil districts in South India. And, during the Chola period, and subsequently in the Vijayanagara period, the metal worker's art was encouraged. So that, today, almost every temple in South India, specially in the Tanjavur district (where there is a village every two or three miles apart, each with a mighty temple in the Chola tradition) has its own essential collection of bronzes. Some at least of them are wonderful creations of art.

The Satavahana and Ikshvaku traditions, in the Krishna valley, were continued in the South by the Pallavas who ruled from Kanchi. Though the Pallavas occur in history even in the fourth century A.D., actually it is from the time of Simhavishnu and Mahendravarman, towards the end of the sixth and the beginning of the seventh centuries A.D., that we have a connected story of art in the South. The earliest phase of this is Palleva in the Tamil area. And some of the finest miniature and medium-sized bronzes in the South are of the time of the Pallavas.

Some Palleva images are characterised by the sacred thread yajnopavita, flowing over the right arm. This characteristic is most dexterously presented in the famous Vishapaharana from Kilapuddanur in the Madras Government Museum. This is, indeed, one of the greatest masterpieces of Palleva metal work. Some small early metal images of Vishnu show this, as well as other Palleva characteristics, like the somewhat heavy under-garment worn in the hastisaundhika mode, the median loops from the waist zone hanging in semi-circular fashion, the absence of sivotsa, or its presence in the form of the figure of Lakshmi composing the early type of the sivotsa symbol itself.

A masterpiece among Palleva bronzes is Tripurantaka, standing majestically with only a single pair of arms with jata, characteristically simple and with just a sprinkling of ornamentation but with the contours of the body so beautifully fashioned that it stands out as a piece of superb workmanship. This is in the Gautam Sarabhai collection.

Another important Palleva image is Natesa from Kuram, in the Madras Government Museum, showing Siva dancing in the urdhvojanu pose. The characteristic features, the simple treatment of the form and sparse ornamentation, peculiar jata and the loops, in fact every little detail, proclaim it as a Palleva piece. It is noteworthy that, instead of the flame in the upper left hand, he carries a snake. This is probably the only representation in bronze of Nataraja dancing in this particular mode.

The exquisite little bronze from Tiruvalangadu, representing Somaskanda, now preserved in the Madras Government Museum, is probably one of the rare treasures among Indian bronzes. It may be late Palleva, or of the transition period from Palleva

to Chola, but it is more pronouncedly in the Pallava idiom. The forms of both the god and the goddess resemble closely those of the time of Nandivarman, as seen in the Vaikunthaperumal temple at Kanchipuram. This is unique, as it is almost the only one in the South among bronzes showing Siva carrying the *sula* and *lapale* in the Somaskanda attitude; and in this attitude of carrying a *sula* it at once recalls other Pallava representations in sculpture in the Kailasanatha temple. This is definitely a Pallava characteristic and the trisula is also the Pallava type. The dainty little *kirti* of Devi (Uma) and her slender form recall similar Pallava figures. The diminutive size also suggests its closer affinity to the time of the Pallavas rather than that of the Cholas, though the earliest Chola figures are also medium-sized.

The marvellous group of Siva and Parvati as *Vishabhattika*, now in the Bhedwar collection, is of the Pallava period and as strikingly beautiful as a similar group in the Tandantottam temple in the Tanjavur district.

The image of Nataraja from Tiruvarangulam, dancing in the chatura pose, is yet another unique image of Nataraja. It is the only one of its kind in that dancing pose in bronzes, representing the great and finished workmanship of the Chola craftsman in the earliest phase. There are Pallava characteristics, in this which have certainly merged into the Chola ones. Its latest date should be taken as the tenth century A.D.

To the same period must be assigned the lovely Kalyanasundara from Tiruvevilkudi, in which the back view vies with the front in remarkable balance. Though the early Chola bronzes are somewhat delicately fashioned and medium-sized, a tradition of gigantic figures in metal in keeping with the huge edifices raised, was practically inaugurated by Rajaraja Chola, and enthusiastically followed by his son Rajendra Chola. The inscriptions of Rajaraja Chola in the Brihadisvara temple at Tanjavur speak eloquently of the great achievements of the Chola sculptor in metal. The Emperor had presented to the temple several images of which minute details regarding their size and iconography are herein recorded. Unfortunately many of them are lost, but a few still survive to speak of the glory of the early Chola period in art as in military success and in economic prosperity. Rajendra, the great son of a great father, the mighty monarch who made the Bay of Bengal a lake for his navy, prepared images worthy of the Brihadisvara temple in his newly built capital, Gangaikondacholapuram, where probably the largest Somaskanda in metal is found, almost vying with the huge Nataraja and Sivakamesundari in the Brihadisvara temple at Tanjavur constructed by Rajaraja.

The magnificent image of Parvati as bride, erroneously styled Matangi in the collection of Sri Gautam Sarabhai, is from Kalyanasundara group, of which the Siva is in the Bhedwar collection. Both these are from a group of four from a Chola temple in Tanjavur. This is of a time when the Kalyanasundara form became popular and was fashioned in several temples like Nataraja, Somaskanda and Bhikshatana.

There is no more complete and beautiful Kalyanasundara group in any Museum than the large one of this period found at Tiruvengadu and now in the Tanjavur Art Gallery.

The Kalyanesundara from Tiruvottiyur is also well known.

The Tanjavur Art Gallery contains some of the most beautiful early Chola images, amongst which should be mentioned the magnificent group of *Vishabhavahana* and consort and Bhikshatana and Bhairava all from Tiruvengadu.

The Rama group composed of Rama, Sita, Lakshmana and Hanuman from Vedakkupanayur, is of a slightly earlier date. For sheer grace and majesty, the figures composing this group have no rival. The form of Rama has a princely dignity, as also that of Lakshmana. Sita is an exquisitely fashioned princess with a calm all her own, her decked coiffure suggesting attention to the minutest details in the grand royal toilet. And Hanuman is devotion incarnate.

Of the same date is the group composing Vishnu and consorts from Peruntottam, which is another excellent gem of bronzes in Madras Government Museum collection.

In the Tanjavur Art Gallery, there is a Tripurantaka image, which is the one mentioned as presented by Rajaraja in his inscription and which reveals an iconographic rarity. Siva is shown resting his foot on Apasimara, the arms suggesting that they carry the bow and the arrow. The huge Nataraja in the Brihadisvara temple at Tanjavur, along with Tripurantaka, demonstrates the veracity of the statement recording the wealth of metal images made available for the Brihadisvara temple at Tanjavur, which is only one of the many Chola temples. A large number of beautiful bronzes, existing in the temples, are still being recovered by treasure trove. Altogether they give evidence of the great period of art that the Cholas ushered in South Indian history.

The lovely image of Nataraja at Chidambaram can at best be seen only partially, the face and tips of limbs being the only parts exposed, while the rest is covered by flower garlands and jewels. But the Nataraja from Shilyali is magnificent. The best known in the world is the huge image of Nataraja from Tiruvalangadu in the Madras Government Museum, which roused the admiration of Rodin, the famous sculptor, who considered it to be the most perfect representation of rhythmic movement in the world. This is probably the finest representation of Nataraja in the bhujangasrasita pose in any public museum, though the Tanjavur district has several such lovely images lying in obscurity in large and almost neglected temples that occur in the entire area.

The image of Gajantaka from Valuvur is one of the noblest creations of the Chola sculptor. But probably this is a little later and should be assigned to the end of the eleventh century A.D. or the beginning of the twelfth. The Cholas were great patrons of music and dance. Siva, as the lord of dance and music, has been represented in the metal images in this rich period.

The several Vinadharas in the Madras Government Museum are not the only ones; many others that exist in the temples may be understood from the type in the temple at Tirumalai in the Tanjavur district, which is a fine example of very early Chola work, almost marking the transition from Pallava to Chola.

Ganesa from Velankanni, with very lovely and natural elephant's head and Alyanar seated with an axe, in princely fashion, from Tanjavur district (No. 5 of the Madras Museum collection), are equally representative of early Chola work.

Several Bhikshatanamurtis, Natesas, Parvatis, Prodoshamurtis, Balakrishnas, Kaliyakrishnas, Krishnas with Rukminis and Satyabhamas and other figures in the Madras Government Museum, and the Tanjavur Art Gallery, show how the Chola craftsmen tried to preserve their remarkable artistic skill.

The late Pallava bronzes have almost their parallels in the Chera country. And, probably, the two beautiful early Vishnus from the Trivandrum Museum have a long tale to narrate of Pallava influence coupled with inroads from the Chalukya in their territory as well as in the Pandyan. These bronzes should be assigned to the ninth century A.D. and closely follow the characteristics already noticed in early Pallava figures. Later Chera bronzes show profuse decoration, which we also notice in wood work, stone carvings and the paintings of the late medieval period.

The Pandyas closely followed Pallava traditions. And the magnificent rock-cut shrine at Kalugumalai, and the several early cave temples, like the ones in Tirumalaipuram, Sendamaram, Chokkampatti etc. are examples of this tendency. It cannot be denied that the Chola inroads in the Pandyan territory had even greater effects on Pandyan art, which closely followed the Chola idiom. Thus we have the magnificent and unique image of Nataraja from Potuppumettupatti, recently acquired by the Madras Government Museum. The figure shows Siva as the dancer, with the right leg raised instead of the left one, which is peculiar to the rojamboli or the silver dance hall at Madurai.

We can here recall that Chola traditions travelled beyond India to Ceylon. The Cholas not only conquered Ceylon, as is recorded so often in the inscriptions, but

they also introduced their art traditions in the country and the magnificent series of early and late Chola bronzes in the Colombo Museum bears testimony to the ramifications of Chola art. The image of Surya, Nataraja, and particularly the saints Appar, Mamikkavachakar and the baby saint Tirujnanasambandhar are great masterpieces.

The Vijayanagara period was also one of the most prolific in metal images. But in this period stylisation became more and more obvious and the early charm is lost to some extent. Still, in this period, the descendants of the sculptor who portrayed Kulottunga and Cholamadevi, the magnificent Chola royal portrait pieces at Kalahasti, and who prepared the life-like metallic portrait of Sri Ramanuja, [at Sriperumbudur] could fashion, with great vigour, magnificent portraits. Of these a fine example is the group of Krishnadevaraya and his consorts, standing with their hands clasped in adoration of the deity on the Tirumala mountain at Tirupati. A similar royal portrait is that of Achyutarnaya. Even in the Nayak period, this great tradition is seen in the lovely portrait figures of Tirumala Nayak, and queen, carved both in stone and ivory. Figures like Kalantakamurti from Tirukkadesur and Kaliyakrishna from Sundaraperumalkoil, and the multi-armed Narasimha from Manjakkudi are fine examples to show the vigour still to be seen in the production of the Vijayanagara sculptor.

The art of bronze casting continued to be patronised by the Nayaks, and later by the Maratha rulers, and, till recently, by several pious wealthy devotees. The craftsmen linger on today, however, earning a precarious livelihood as the tradition has been broken by the lack of faith. The release of imagination of the modern self-conscious sculptors may rescue this technique from the obscurity into which it has sunk, but the smile of the sthapati is lost for ever.



I. A prince. Ikshvaka. 3rd century A.D., Nagarjunakonda Museum, Guntur District, Andhra.

This is a very early bronze which should take rank with the bronzes from Amaravati representing Buddha. It shows a prince standing at ease with a bow in his hand. It may either represent Rama from whose family the Ikshvakus claim descent in which case it should be considered the earliest representation of Rama in sculpture or it may be prince Siddhartha. But it may be recalled that prince Siddhartha has nowhere been represented in sculpture with a bow in his hand, except in the scene of his schooling in archery and of the archery contest before his marriage.



2. Vishnu. Late Gandhara. 4th-5th century A. D. Museum für Volkerkunde, Berlin.

This is a rare example of late Gandhara work still preserving the early Gandhara traditions. The crown is based on the early Indian turban as represented in Gandhara sculpture. The moustache for Vishnu, the muscular treatment of the body and the mode of the garment worn all recall earlier Gandhara work. The figure has been the inspiration for later representations of similar *chaturvyuha* type of Vishnu with Narasimha and Varaha faces on either side and the Kapila aspect at the back as in the famous Vaikuntha-sculpture from Kashmir. The *ayudhapurusha* is delightfully treated. Prithvi-Lakshmi is represented at the foot.

3. Avalokitesvara. Early Pallava 5th century A.D. Victoria and Albert Museum, London.

This is a very early Pallava one. It is in the Amaravati tradition closely resembling later Amaravati carvings in the British Museum. It is probably of the time of the early Pallavas who issued the Prakrit charters. Their kingdom extended up to the Krishna valley whence this has been obtained.





4. Buddha. Gupta, 5th century A.D.  
Sultanganj, Bihar. Birmingham Museum.

This is not only the largest but probably the finest of Gupta bronzes yet known. The treatment of the robes here is simpler than in the famous Mathura lithic representations though the transparency of the garment is as well indicated as in those. The hem of the garment held in the left hand is shaped to simulate a book. It is a real giant being 225 cms. high.



5. Brahma. Gupta. 5th century  
A.D., Mirpur Khas, Sind.  
Lahore Museum.

This is the finest example of Brahma in bronze, for any period. Metal images of Brahma are very scarce and this is not only important from that point of view but also as a rare example of Gupta sculpture in metal. The *jatas* are very characteristic, the four faces are present, and the single pair of arms, a feature in some of the early images of Brahma, is noteworthy. In addition to the *aśina* skin over his shoulders he wears a regular *yajnopavita*; the water-vessel in the left hand is lost, and the right is in the attitude of holding the *akshamala* rosary.



6. Chauri-bearer, Maitraka, 7th century A.D., Alekh Museum and Art Gallery, Baroda.

This is a fine Jaina figure showing a Yakshi standing in triloky pose, with a chauri in her hand. The decked coiffure, lower and upper garments, and the general arrangement of the form, shows the tradition of the Western Indian Craftsman from Gujarat.

7. Sarasvati, Pala, 9th century A.D., Nalanda, National Museum, New Delhi.

This is an excellent example of early Pala work illustrating the goddess of Music and Learning with the early harp-shaped vina. She is accompanied by musicians playing the flute and sounding the cymbals. We have thus the orchestra almost complete.

8. Balarama, Pala, 9th century A.D., Nalanda, National Museum, New Delhi.

This is an excellent example of early Pala work showing a standing figure of Balarama, with the characteristics of Vishnu, like chakra. He has also his own peculiar weapon, mulas and hala, pestle and plow, the latter somewhat broken, and the snake hood over his head. His favourite spouse, Revati, is filling a wine cup for him on one side; on the other is a consort offering him food. He is standing on a lotus against a back frame, which is artistically decorated with rearing lions and swans and makara heads. The donor is shown respectfully seated at the foot of the pedestal.











9. Descent of Buddha, Pala, 9th century A.D., Kurkihar, Patna Museum.

This is a magnificent example of the theme of the descent of Buddha from the Trayastrimsa heaven, where he had gone to preach to his mother. He is flanked by Brahma and Indra. He set foot at Sankisa, where a great crowd, headed by Prasenajit, the king of Kosala, was awaiting him. The beautiful *jatas* of Brahma, the fine modelling of his body, the *charui* and *kundika* in his hand, the princely figure of Sakra holding the bowl of Buddha instead of an umbrella, the deviation being for aesthetic purpose in representation, and the majestic figure of Buddha, makes this a great masterpiece.

10. Preaching Buddha, Pala, 9th century A.D., Kurkihar, Patna Museum.

This is an excellent example of Buddha preaching the law. The *padmasana* is as typical as the back of the throne, with the rearing griffons, over lions and the *mekara*, decorated back with *kinnari* figures, flanking the semi-circular top, crowned by *kirtimukha*, which is an appropriate background for the oval halo. The hand is in *dharma-chakra-pravartana* attitude. The *urna* and the eyes suggest inset silver.

11. Tara, Pala, 9th century A. D., Kurkihar, Patna Museum.

This is an exquisite representation of the goddess of mercy, seated with her right hand in the *varada*, and the left carrying the stalk with a half-open lotus and two dainty little buds. Her ornaments including the *ananta*, two different patterns of ear-rings, a cluster of bracelets combined at one by cross strips, artistically arranged ringlets of hair, the long *yajnopavita* composed of large pearls, the *katisutra* and the loose chains for the feet, as also the garment with its fine folds artistically fashioned. The throne is built on vigorous lions rearing on elephants, supporting its back, with decorative *makara* heads, as the terminal points, and *kinnara* figures flanking the semi-circular top, that acts as a background to the halo of the goddess. The complex figure is a great work of art.





12. Tara. Pale. 9th century A.D. Kurkiher. Patna Museum.

This is a fine example of the goddess standing with her right hand in varada and the left carrying a lotus by the long stalk. Her ornaments include the usual necklace, bracelets, earrings, the katisutra. It is a fine example of the Buddhist goddess of mercy, and is typical of the several others like it from the splendid collection in the Patna Museum.

13. Vishnu with consorts, Sena, 12th century A.D. Rangpur. Indian Museum, Calcutta.

This is a fine example of Vishnu standing flanked by Sri Devi and Bhuv Devi. This is an unusual representation of Bhudevi carrying the sheaf of corn as is normal in the case of Vasudhara. The vanamala of Vishnu is very prominent. He carries the weapons in the manner that is characteristic of all northern images. The gada is characteristic of the Bengal type as also the prabhavali with a border of flame.

14. Hrishikesa, Sena, 12th century A.D., Segardighi, Bengal.  
Sahitya Parishad Museum, Calcutta.

This is a remarkable image of this form of Vishnu. It presents a special feature in Bengal sculpture of weapons carried on a lotus. This feature observed in contemporary Buddhist figures is also adopted in Hindu ones as may be seen by the presence of gada and sankha on lotus held in the left pair of arms of Vishnu. Vishnu is seated almost in the Mahajarajilila pose which also somewhat savours of Buddhist figures like Simharedas. The ornamentation, dress and other features make it a typical specimen and a very lively one of this period of art in Eastern India.

15. Vishnu, Pali, 11th century A.D., Sagaridighi, Bangiya Sahitya Parishad Museum, Calcutta.

This is a very rare and unusual image of Vishnu. The figure ispixarméd and in addition to the usual attitudes of Vishnu there are a *garudadhvaja* and an elephant presented in his hands, and seven *nagarajas* encircle his crown, while personified *chakra* and *sankha* flank him. The donor as usual is presented towards one end of the pittha. On the back is a small votive inscription.

16. Devi probably Kaumari standing, Karkota, 8th century A.D., Chhatardi, Chamba.

This is an excellent example of the Chamba school showing the goddess standing on *padmasana* with a lotus lance and book in her hands. The ornamentation is simple, the figure very slender and elegant; the pearl necklace composed of a single strand that droops straight and extends up to the girdle, is the fore-runner of similar ornamentation in medieval sculpture from Rajasthan a century or two later. The *uttariya* recalls similar dress in 9th-10th century sculptures from Uttar Pradesh and Rajasthan. There is an inscription mentioning this as fashioned by the sculptor Gugga for Maruvarman. Palaeographically the inscription may be dated in the 8th century A.D.

17. Mahishamardini, Karkota, 8th century A.D., Barmaur, Chamba.

This also is a slender, tall figure of this school with simple ornamentation and characteristic coiffure and *jatas*. Known popularly as Lakshmanadevi it is actually Mahishamardini, worshipped in the shrine of Lakshmanadevi at Barmaur.

18. Narasimha, Karkota, 8th century A.D., Barmaur, Chamba.

This is a simple and effective representation of Narasimha distinctly recalling a blend of Gupta and Gandhara elements for producing the form of sculpture that is so characteristic of Kashmir and the neighbouring hill regions. This is very typical of the Chamba school. The upper hands of Narasimha are free and the weapons are not presented. Narasimha is in contemplative mood. The *maulimani* is prominent.







19. Lakshminarayana on Garuda. Gahadavala, 12th century A.D., National Museum.

This is an interesting example of metal work in North India in about the 12th century A.D. Several **parivaradevatas** are shown around the central group which is boldly presented against a background of smaller figures. The weapons of Vishnu, particularly, **gada** with heavy ribbed lower end and the wheel with a fluttering tassel issuing from the hub indicate the date and provenance of the image.

20. Avalokitesvara: Chedi, 9th-10th century A.D., Raipur Museum, Madhya Pradesh.

This is a beautiful representation of Avalokitesvara Manjusri Kumarabhuta. The necklace with the amulet band and tiger claws is very significant in suggesting **kumarabhuta**. The **yajnopavita** is tastefully twirled and allowed to flow over the right arm as usual in early sculpture. The kakapakshas arranged on the tastefully pearl-decorated headgear again proclaim him as **kumarabhuta**. The decorative pattern on the garment most charmingly looks like intay work. The lotus stalks are very artistic. The ear-ornaments, a circular **patra** one side and a different one on the other, add charm and remind us of similar description in Banabhatta's works reflecting the taste of the age. The pericarp of the lotus with the numerous **kinjalikas** forming as it were a downy seat over the tastefully arranged petals of the lotus make up a magnificent piece. The donor is shown kneeling in reverential attitude at the feet of the deity.

20a. Avalokitesvara: Chedi, 9th-10th century A.D., Raipur Museum, Madhya Pradesh.

He is seated on the pericarp of the lotus, most beautifully arranged, with the **kinjalikas** radiating all round in circular fashion. There is an **uttariya** arranged in the **yajnopavita** fashion and the **mukta-yajnopavita** is twirled in artistic shape and allowed to flow over the right arm. The presence of the **makuta** with ear-rings only on the left ear adds charm to the sculpture. The **Jatas** arranged in beautiful fashion partly peep out above the coronet band and the rest of the locks hang loosely on the back of the shoulder. This is a beautiful representation.

21. Ganesa, Raipur Museum, Madhya Pradesh.

This seated Ganesa is a typical example of the early medieval central Indian school. Instead of the goad and noose usually associated with the upper hands of Ganesa from the south, he has a flower and the trisula. The *makuta* for Ganesa is usually composed of locks of hair *jatamakuta* in the north and is different from the *karandamakuta* resembling piled up pots usual in the south. It is interesting to note the *ardhayogapatta* around the right leg making him *Yoga-Ganesa* which is rather unusual. As is usual in the case of northern figures of Ganesa, there is a bowl full of *modakes* which he is picking up with his trunk most of its length running horizontally.

22. Parvati: Chedi, 9th-10th century A.D., Raipur Museum, Madhya Pradesh.

This figure of Parvati standing on *padmasana* over a large rectangular *bhadrasana* against an elaborate *prabhavali* is typical of the goddess as Uma. She wears *jatas*, a simple lower garment, but yet has the usual jewels, and particularly the necklace with its long dangling strand of pearls running between her breasts and swaying to the left as in many of the medieval sculptures from the Chandella, Chedi and Rajasthani areas. She carries the *kundika* suggestive of her penance and the mirror and lotus suggestive of her beauty and aesthetic bent of mind. Her hand in *abhaya* assures protection. Her penance with the determination to marry Siva is suggested by the *Sivalinga* on one side symbolic of Siva and Ganesa on the other symbolic of her maternity as the mother of the universe including Ganesa with whose worship commences every ceremony. The flying Vidyadharas with garlands on top are pleasing motif continued from pre-Gupta times. She is flanked by river goddesses waving the *chauri* for her and standing on their turtle mounts. Usually Ganga and Yamuna are shown on their respective vehicles, the crocodile and tortoise flanking deities like Siva or Parvati. Here it is a tortoise for both. Probably other rivers like Narmada and Godavari are meant.









23. Vishnu with consorts. Eastern Ganga, 11th century A.D., National Museum.

This is an exceedingly interesting image combining northern and southern tradition from the Pala and the Eastern Chalukya territories respectively and is typical of Orissan work during the best period of Ganga rule. It may be dated in the time of Anantavarman Chodagangadeva. The *gada* resting on the ground is in southern fashion. The *sankha* is typically heavy and Orissan; the *chakra* lacks the tassels on the hub. Sri and Bhudevi holding lotus and lily as consorts of Vishnu suggest the southern tradition. The features of the figures are northern. The *prabha* and *pitha* with Garuda and dhanur are in the northern Pala fashion.



24. Gomatesvara, Rashtrakuta, 9th century A.D., Prince of Wales Museum of Western India, Bombay.

This is a beautiful metal figure of Bahubali, the son of the first Tirthankara Rishabhadeva who from a prince turned an ascetic. His fierce penance is suggested by the growth of ant hills and creepers entwining his body. It is a fine example of early Rashtrakuta work of the 9th century A.D. and recalls similar figures in stone at Ellora and particularly the Western Ganga masterpiece, the monolith at Sravanabelgola which is of later date.





25. Lamp chain, early Western Chalukya, 8th century A.D.  
Jageswara Cave, Prince of Wales Museum, Bombay

This is a fine example of typical ornamental work of early Chalukya date. The elephant with the rider prince and chamaradharini behind him reminds us of similar figures of Alyanar with attendant in early Chola metal sculptures and a fine Pala figure with elephant rider in the Indian Museum. But it particularly reminds us of similar Javanese dance and musical figures in the museum at Djakart

26. Venugopala and consorts; Eastern Chalukya, 12th century A.D.  
Chimakurti, Government Museum, Madras

This is an excellent example of Eastern Chalukya work. It presents Venugopala flanked by Rukmini and Satyabhama, in a simple and characteristic way, special in regard to the headgear, ornamentation and drapery. The large circular earring of the consorts, the arrangement of the hair and crown as the mode of wear of the garment as well as the form of pedestal supporting the figures are noteworthy.



27. Lamp-bearer, Kakatiya, 13th century A.D.  
National Museum, New Delhi.

This is a typical example of a Kakatiya bronze representing a damse holding the oil pan of a temple lamp. Such examples became a feature in the later medieval period as votive lamps offered to temples with the donors themselves sometimes portrayed as the lamp-bearers for the deity. Kakatiya work is simpler than Hoysala which is more decorative. In the general arrangement of the figure it is a precursor of the later Vijayanagara mode in the Andhra area.

28. Tripurantaka. Pallava, 8th century A.D.  
Locality unknown. Gautam Sarabhai Collection, Ahmedabad.

This is one of the finest examples of Pallava representation of Siva. It is specially noteworthy that here Siva has only a single pair of arms and not two. The jata, the anklets, yajnopavita, katisutra the simplicity and grace in the modelling of the figure are all characteristic of early date. The hands are in the attitude of carrying the bow and arrow.





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29. Natesa Pallava, 8th century A.D., Kurnool, District Chingleput,  
Government Museum, Madras.

This is a fine example of Natesa dancing in the *urdhvajanu* pose. This is probably the only representation of Natesa in this pose in metal. It is a fine example of Pallava work. It is interesting to note that this image has from the same place whence come the *Kutam* plates of Paramavaravarman Pallava.

30. Vishapaharana! Pallava, 8th century A.D., Kilappuddur, District Tanjavur,  
Government Museum, Madras.

This beautiful figure is a rare representation of Vishapaharana, Siva swallowing the deadly poison *Kalakuta* to save the world from annihilation. The *yajnopavita* flows over the right arm clearly indicating its early date. The right hand holds a cup of poison while in the left is the snake the source of poison.

31. Bodhisattva Maitreya, Pallava, 8th century A.D., Nagapattinam, District  
Tanjavur, Government Museum, Madras.

This is a rare example of the Buddhist deity Maitreya in metal characteristic of Pallava intermingled with Chalukya traditions as this was a period of strife between the Pallavas and the Chalukyas. The presence of the stupa on the crown is very significant as it clearly suggests the identity of the figure as Maitreya. The *yajnopavita* composed of pearls, the elaborate necklace and waist cord and other ornamentation clearly point to a fusion of Pallava Chalukya art traditions.

32. Somaskanda, Early Chola, 9th century A.D., Tiruvalangadu, District North  
Arcot, Government Museum, Madras.

This is one of the most remarkable bronzes from South India. It is a small bronze with the central figure of Skanda but Siva and Parvati have all the characteristics of Pallava sculptures and it is all probability of the transitional period from Pallava to Cholas. Even the axe indicates the earlier type. The presence of Sula and Kapala as also the lovely little coronet for Parvati suggest its definitely Pallava date. In fact both the sculptures look like any of the Pallava figures from the Kailasanatha temple produced in miniature size in metal. The figures, ornamentation and drapery as well as the pedestal suggest an early date for the figures.

33. Rama, Lakshmana, Sita and Hanuman, Early Chola, 11th century A.D.,  
Vadakkuppanayur, District Tanjavur, Government Museum, Madras.

This is one of the most remarkable Rama groups yet known in metal. Rama is shown as a prince in all his dignity in an attitude of carrying the bow and arrows. Similarly close to him is Lakshmana wearing *chhannavira*, symbol of his warlike qualities. Sita is the figure of grace and Hanuman the very embodiment of devotion. Here one can notice all the wonderful characteristics that make up the best of Early Chola art.

34. Ayyanar, Chola, 11th century A.D., District Tanjavur,  
Government Museum, Madras.

This is one of the finest representations of Ayyanar or Hanharaputra, the son of Siva and Vishnu, the latter in feminine aspect as Mohini or the enchantress, carrying the axe in the right hand with the left hand in the attitude of inviting for conferring boons. He suggests that he has both to be approached and viewed with awe. The *jatabhara* is very characteristic as in the case of Dakshinamurti or Bhikshatana-murti.

35. Chandikesvara, Chola, 11th century A.D., Velankanni, District Tanjavur, Government Museum, Madras.

This is a representation of Chandikesvara, the steward of Siva's household. The axe, however, is not present as it usually is in his representations. The beautiful dvibhangā pose in which the figure is shown adds great charm to this beautiful figure with hands gracefully brought together in *anjali*. The arrangement of hair in *jata* fashion with a portion spread out above the shoulders is particularly noteworthy. The simple but effective pieces composing the waist band and ribbons are noteworthy.

36. Ganesa, Early Chola, 11th century A.D., Velankanni, District Tanjavur, Government Museum, Madras.

This is one of the finest examples of early Chola Ganesa. The beautiful natural elephant's head and the lovely modelling of the body in the manner of Gana figures in early medieval sculptures make it one of the finest studies of the Lord of Ganesa in metal. The southern tradition of the greater length of the trunk being vertical and tasting the *modaka* from the palm of the left hand is most expressive as also the *karanda-makuta* indicative both of the age and the locality.

37. Parvati, Early Chola, 11th century A.D., Ollur, District Tanjavur, Government Museum, Madras.

This is a typical image of Parvati standing gracefully in tribhangā pose. The *jato-makuta*, the arrangement of ornaments including the string of beads [gems] with fluffy fan-like knot near the elbows, the arrangement of *katisutra* and *nailibandha* and the *suvarnavaiakshaka* are all characteristic of the period as also the pleasing modelling of the figure.

38. Natesa, Pandya, 11th century A.D., Poruppumettupatti, District Madura, Government Museum, Madras.

This is a very interesting bronze illustrating the Pandya traditions at Madura where Siva dances with his right leg raised in a silver hall *Rajatasabha* in contrast to the normal type of Natesa dancing with left leg raised in a golden hall *Kanekasabha* at Tillai or Chidambaram. While possessing features common to the late phase of early Chola sculpture there are characteristics here that distinguish it as a product of the Pandyan area.

39. Surya, Early Chola, 11th century A.D., Harichandrapuram, District Tanjavur, Government Museum, Madras.

This is a remarkable figure considering the fact that images of Surya are very rare. It shows the sun god standing bare-footed according to the southern tradition. The halo round the head is a typical one. He carries a full blown lotus in either of his hands. That this sculpture is towards the end of the 11th century is clear from the constricted medium loop. A fillip was given to Surya worship after the return of Rajendra Chola from the Gangetic area and the Suryanakoli images are also of post Rajendra date i.e. the second half of the 11th century A.D.

40. Vinadhara, Late Chola, 12th century A.D., District Tanjavur, Government Museum, Madras.

This is a good example of late Chola workmanship and presents Siva as the lord of music with his hands in the attitude of carrying a vina or lute whence his name Vinadhara. This is one of the forms of Dakshinamurti or the God of learning.

41. Yasoda and Krishna, Late Chola, 13th century A.D., Thozur, District Tanjavur, Government Museum, Madras.

This is a fine example of the mother and child motif representing boy Krishna and his foster-mother, Yasoda seated in whose lap he is playing with her breast. The characteristic carving, the coiffure of Yasoda, the garment with elaborate pattern work, the ornamentation, the couch on which she is seated as well as the pillows supporting her back are all characteristics of late Chola work.

42 ✓ Natesa: Early Chola, 10th century A. D., Tiruvengangalum, District Tiruchirappalli, National Museum, New Delhi.

This Natesa dancing in the **chatura** pose is an excellent example of very early Chola work and it probably the only one of its kind in metal. The features present all the grace usual in Pallava and early Chola work. **Chatura** is one of the most lovely dance poses and the meaning of the word suggests beauty and dexterity in dance.

42a. Natesa: Detail from plate 42.



43. Sita: Early Chola, Vadukkupanayur, Madras Museum.

This is probably the finest representation of Sita in metal from anywhere in the South and this is a superb example of Early Chola workmanship. The flower-decked coiffure is most artistic. The pearl tassels hanging from the **katisutra**, the modelling of the body and the simple and effective treatment of the jewellery add a dignity to this lovely figure, a masterpiece of the Chola craftsman.

43a. Sita: Detail from plate 43.

44. Kalyanasundara, Early Chola, 11th century A.D., Timveleikudi, District Tanjavur, Art Gallery, Tanjavur.

This is an excellent example of Siva in his attitude of a bridegroom. This is to be assigned to the end of the 11th century. It has all the great characteristics of early Chola art and it represents a period when the Kalyanasundara form became so popular that a number of representations of it came into vogue.

45. Somaskanda, Early Chola, 10th century A.D., National Museum, New Delhi.

The slender figures composing this important group of which Somaskanda is missing proclaim it a very early Chola piece. The characteristic jata of Siva, the small-sized coronet of Uma, as well as the somewhat oval faces and elongated and flattened torsos suggest workmanship of the 10th century A.D. Ornamentation is, as should be expected, rather restrained.

46. Natesa, Early Chola, 11th century A.D., Tiruvalangadu, District N. Arcot, Government Museum, Madras.

This is the most well known figure of Nataraja in any public collection. This attracted the appreciative attention of the world famous sculptor Rodin. The perfect anatomy of the figure, the simple ornamentation, the rhythmic movement, the attractive arrangement of the hair, the skull, the flower, the snake and the moon are all characteristics of the great phase of Chola art that this represents.

47. Nataraja, Early Chola, 11th century A.D., Victoria and Albert Museum, South Kensington.

This figure presents almost a special niche in the normal mode of dance bhujangatrasitaka, with the groaning dwarf looking up in glee and Ganga almost perched on the prabha in adoration, which distinguishes it from most other images of its kind. The treatment of the figure which is simple but effective makes it a great masterpiece of this period.

48. Vrishavahana and Devi, Early Chola, 11th century A.D., Tiruvergadu, District Tanjavur, Art Gallery, Tanjavur.

This is a rare meta-figure of Siva with his hand in the attitude of resting on Nandi standing close to him with the Devi gracefully standing near him in the attitude of holding a lotus. Siva crosses his legs just like Venugopala. The left hand is in katisama attitude. The hair is arranged in beautiful jatabhara fashion almost like an ushnisha or turban. All early Chola characteristics can be noticed here. This is a superb example of Early Chola art.

49. Bhikshatanamurti, Early Chola, 11th century A.D., Tiruvergadu, District Tanjavur, Art Gallery, Tanjavur.

This is a fine early representation of Siva as a naked beggar. The deer jumps up to reach his coarsening hand, the snake encircles his waist as a waist-cord. He carries a skull cap for receiving his alms. The jatabhara is arranged in mandala fashion as is characteristic in this form of Dakshinamurti.

















50. Tripurantaka, Early Chola, 11th century,  
A.D., District Tanjavur, Art Gallery,  
Tanjavur.

This is one of the bronzes originally presented by Rajaraja to the Rajarajesvara at Tanjavur. It is a unique representation of one of the eight forms of Tripurantaka resting his left leg on a dwarf figure of which probably this is the only one known in metal. All the characteristics of early Chola work can be noticed here.

51. Parvati, Early Chola 1000 A.D., Gautam  
Sorabhai Collection, Ahmedabad.

This exquisite large-sized bronze, supposed to represent Matangi, is from a Kalyanasundara group, and is actually the bashful bride of Siva. The lovely coiffure, the slender *suvarna-vaijakshaka* across the torso, the necklace, bracelets and ear ornaments, the decoration for the waist, the folds of the hem of the garment dropped loosely over the waist zone and the fine lower-garment with artistic pattern worked on it, is all the tasteful decoration of a great master craftsman of the early Chola period. The original group was in the temple of Konerirajapuram, Tanjavur District.



52. Vishnu, Late Chola, 12th century A.D., probably Tanjore District, National Museum, New Delhi.

A very neatly executed typical image of the period? The ornamentation and texture of the figure make it a very pleasing one.

53. Adhikaranandi with consort, Late Chola—Vijayanagar transition, 13th–14th centuries A.D., Art Gallery, Tanjore.

Images of Adhikaranandi as a *vahana* are represented with bovine head, but this mode with a human head without even the horned end with his consort are somewhat rare. This is a fine example of the type. He carries the usual attributes of Siva, the *jatamukuta*, the axe and the deer, and with his consort looks almost like Umesashiva, except for his hands being in the reverential *anjali* attitude.

54. Parvati, Nayak, 17th century A.D., Jambavandodi, District Tiruchirapalli, National Museum, New Delhi.

Though of a late period, the sculpture has still a wonderful grace in its poise, restraint and dignified appearance. This has all the late characteristics of sharp angularities, exaggeration in modelling the abdomen, prominent *trivali* folds on the stomach, pointed nose, chin etc.





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## ICONOGRAPHY

Silpa, or art, is closely connected with natya, or dance. There is an infinite grace in the poses and flexions of figures which give a natya background to the iconographic concepts. Natyahrudayes are freely used in sculpture also. Some of them are specially glorified. Along with the asanas, karanas and angahastas from natya, the hastas or hand movements, which are suggestive in art as in dance have often been chosen in plastic arts. The disposition of the hands in various attitudes, technically known as hastas (both samyuta and asamyuta) in abhinaya or expression, which, along with the gyrations of the body and facial moods, convey in mute eloquence a language unexpressed in sounds have been, so completely assimilated in art forms as almost to form the grammar of sculpture as well as dance.

The use of hastas in sculpture and painting is, however, inevitably limited. These are known as mudras when they have some religious significance, as, for instance, the vishvavarnamudra or the chinmudra of Dakshinamurti, respectively, indicating the teaching attitude or the coming together of the jivatma and paramatma.

Of the hands or hastas of images, the most common is the abhaya—the attitude of protection. Others are the varada, boon-conferring; shuya-varada, inviting to confer boons; katalamukha or simhalambana, kartarimukha a pair of scissors for holding weapons between the pointing and middle fingers, tathavolambita, hanging below the waist, lola, hanging free and so forth.

Somewhat rare are hastas like luchi or taljhna, vimanya chinmudra, vishvavarnamudra, dhyanamudra, and so forth, respectively suggesting, threatening, wonder, bliss, exposition and contemplation.

Specially associated with Buddha images is dhyana contemplation, bhuparsa earth-touching and chakrachakra-pravartanamudra, turning the wheel of Law.

In the case of Jain Tirthankaras, it is the dhyanamudra and the pose of kayotsarga, wherein the two hands are straight.

Among samyuta hastas or two hands coming together, the most common is the anjali or salute, usual in the case of the devotees, Nandikesvara, Garuda, Chandikesvara and others. The hastavastika, or the hands crossed, occur sometimes to suggest devotion. Pedavastika, or the crossing of the legs, is a common factor in Venugopala figures.

Dandahasta or kanthasta occurs in the form of a hand held straight like a rod. In representations of Nataraja, Ardhachandradhasta is for holding fire.

In the case of Sthana figures, the normal position is uttapaada, or standing erect, with the feet close together. A light flexion, resulting in deviation from the straight plumb line, gives the abhangas for the figure. If there are two prominent flexions, the figure is said to be in tribhangi. A triple flexion gives the tribhanga. The dynamic figure, pronouncedly flexed, is known as in stibhangi. For the seated figures the usual asanas are: cukhasana, yogasana, ardhayogasana; padmasana, virasana, ustrasana and others. A yogapatta is usually indicated in the case of yogasana as for Yoganarasimha and Yogadakshinamurti. The yogapatta, wound around the one knee, is ardhayogapatta, and around both is yogapatta.

In the case of some Buddhist figures like Simhanada, there is what is known as the maharajajilla pose, the hand in dandas attitude resting on the knee. Alidha and paryalidha poses are indicated in the case of some Buddhist figures, like Marichi, Parnasavari and Vighnansvara. Other common poses are miltasana, paryekadasana, ardhecharyasana, vajraparyanisana.

The images are recognised by these hastas and ulhasi and other peculiar iconographic characteristics associated with individual concepts and deities.

There are broad classifications of deities into anugrahamurtis, or the boon-conferring forms; samharamurtis, or the forms of deity in the attitude of destroyer; nritamurti or the dancing forms; vaivohikamurtis, or the deity in matrimonial array.

In the case of Hindu deities, their iconography is briefly as follows: The trinity comprising of Brahma, Siva and Vishnu, (1) Brahma has very few representations in metal though the most famous one is a Gupta masterpiece now in the Lahore Museum. (2) Siva has several forms. The most conspicuous are Sukhasana, Umasahita, Umapumesvara, Somaskanda, Dakshinamurti, Vihapaharana, Vinadhara, Yogadakshinamurti, Nataraja, Kali, Bhairava, Kankalamurti, Bhikshatanaamurti, Tripurantaka, Kirtamurti, Gengadhare, Vrishabavahana, Harihara, Ardhanarisvara, Virabhadra, Kalyansundara and Gajantaka. (3) Vishnu is shown in three distinct modes, that is to say, sivana, ethana and mura, reclining, standing and seated. Seshaayi, Ranganatha and Padmanabha are in the reclining attitude. Srinivasa, Varodara, the twentyfour forms of Vishnu, like Kesava, Narayana, Madhava, Govinda, Madhusudana, Trivikrama, Vamana; Srihara, Hrishikesa, Padmanabha, Dwiodesa, etc., are all ethana forms. Of these, Vasudeva is a favourite in the south; and Trivikrama in the north for representing Vishnu.

Of the ten pratajnas, like Matsya, Kurma, etc., actual representations in metal start from Yarsha. Yarsha is depicted both as Bhuvaraha and Lakshmivaraha. Narasimha in different attitudes, principally as Kevalanarasimha, Yogenarasimha, Lakshminarasimha, Sthaunarasimha, Vamana, Rama [in a group composed of Sita, Rama, Lakshmana and Hanuman], Krishna in different attitudes like Balakrishna, Yasodakrishna, Navanitarakrishna, Kaliyakrishna, Krishna with Rukmini and Satyabhama.

Among goddesses, Parvati has her benign form, both seated and standing, sometimes with four hands and sometimes with two, and her terrific form occurs in the images of Kali, Bhadrakali, Mahakali, Chamunda, Durga and so forth.

Among the minor deities, there are the various forms of Ganesa, seated, standing and dancing, generally without but occasionally with consort; Skanda or Subrahmanyas, as he is known in the South, in various attitudes like baby Skanda in the Somaskanda group; Devesenapati, Subrahmanyas, with Valli and Devatena, the former consort peculiar to the South; Shanmukha, Sikkivahana or Mayuravahana, Gurumurti or Brahmatesta and so forth.

Hariharaputre, or Alyanar, as son of Siva and Vishnu, is a deity peculiar to the South. Jyestha, the goddess of sloth, has ceased to be a deity after the tenth century A.D. Corresponding to Alyanar in the south, is Revanta in the north, though he is the son of Surya; Maamatha, the son of Vishnu or Krishna, who had a place in chaturyuh of Vishnu, and was worshipped specially in ancient India, has now no special representation either in the north or in the south. Vaushtha, the son of Brahma, is occasionally represented in sculpture; but it is more Agastya of the seven rishis that is popular, and there is a well known bronze representing him from Vedaranyam. The planets, nine in number are Surya, Chandra, Budha, Angeraka, Brihaspati, Sukra, Sani, Rehu and Ketu. Dikpalas are eight, Indra, Agni, Yama, Niritti, Varuna, Vayu, Kubera and Isa.

The devotees of Siva and Vishnu, known respectively as Nayannmars and Alwars, have their portraits in metal.

The vehicles, like Garuda and Nandi, and emblems of the deities, like nala-chakra, gada etc. are often represented.

The images of the Buddhist pantheon are mainly of three categories—Buddhas, Bodhisattvas and Taras. The main Buddhas, apart from Adi Buddha or Vajradhara, are five. These are known as Dhyani Buddhas; all of them seated, Amitabha, Amoghasiddhi, Ratnasenibhadra, Vairochana and Akshobhya, corresponding to the position of hands in dhyan or samadhi, abhaya, varada, dharmachakramudra and chinparsa. The standing Buddha is generally shown with either the cloak covering one shoulder or sometimes both, with the right hand in abhaya and the left holding the hem of the garment.

The Buddha in reclining attitude is shown in the parinirvana scene. Other forms of Buddha are Buddha's descent from heaven, at Sankisa, attended by Sakra and Brahma, Buddha subduing Nalagiri; receiving honey from the monkey at Vaisali; preaching at Sarnath, indicated by the wheel flanked by deer at his feet; and his birth in the Lumbini garden. Of this last a unique bronze is from the Ajit Ghose collection in the National Museum of India, New Delhi.

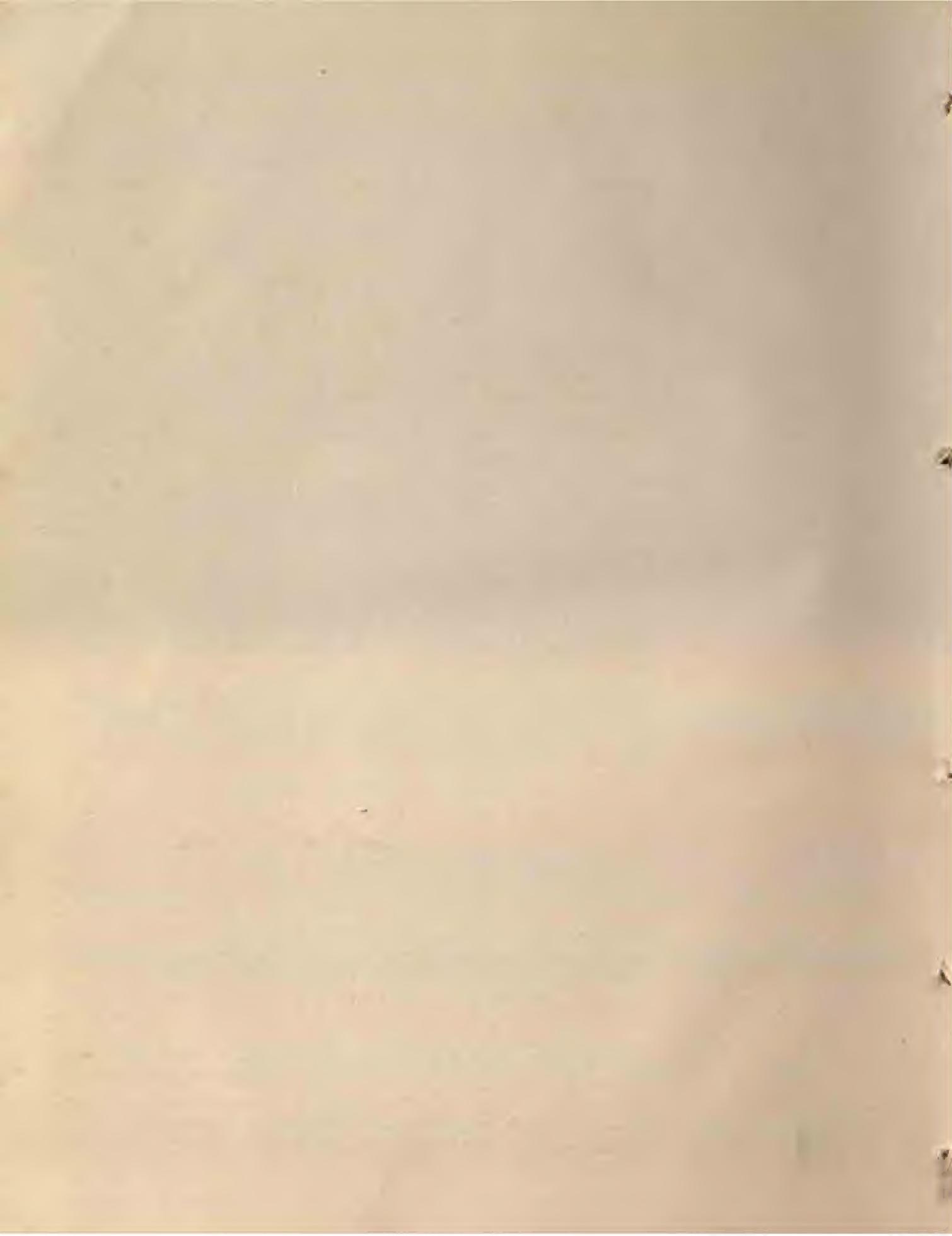
The Bodhisattvas are mainly Padmapani, Rajapani, Visvapani, Vajrapani and Ghantapani, corresponding to the five Dhyani Buddhas. Emanating from the Dhyani Buddhas are various forms that make up the different Avalokitesvaras and Lokesvaras of various groups. The Manjusri group includes Arapachana and several other forms like Manjughosha, Manjuvara, Vagisvara.

Avalokitesvara forms include, among others, Lokanatha, Simhanada on a lion, Khasarpana, accompanied by four companions Sudhanakurmaru, Tara, Hayagriva and Bhrikuti. Shadakshari Lokesvara is a group of three composed of Manidhara, Shadakshari Lokesvara and Shadakshari Mahevidya.

There are many forms of Taras, distinguished by their colour and iconography, like Aryatara, Varadatara, Vasyatara, Janguli, Parnasavari, and distinguished by their colour; they are green, blue, red, white or yellow. An important form is Khadiravani Tara, accompanied by her companions Asokakanta, Marichi and Ekejata. Similarly important is Vajretara.

Maitreya, the future Buddha, Jambhala, the god of wealth, Vasudhara, Aparajita, Sitapetra, Marichi, Mahespratisara and other gods and goddesses, too numerous to mention swell the number of the Buddhist pantheon, which is as formidable as the Hindu one.

The Jain Tirthankaras are twentyfour in number, either seated in dhyan, or standing. All of them are almost alike, except for Adinatha, who is distinguished by his jatai, in addition to his own cognizance, which is the only distinguishing mark for each of the Tirthankaras—the tree, or dikshavriksha, and other emblems not being very clear in sculpture. The bull is the cognizance of the first who is known also as Rishabhadeva; the elephant for Ajitanatha; the horse for Sambhavanatha; the monkey for Abhinandana; the wheel or curlew for Sumatinatha; the lotus for Padmaprabha; svastika for Suparsvanatha; the moon for Chandraprabha; makara for Suvidhinatha; Srivriksha for Sitalanatha; the rhinoceros for Sreyamsanatha; the buffalo for Vasupujya; the boar for Vimalanatha; the porcupine for Anantanatha; vajra for Dharmannatha; the deer for Santinatha; the goat for Kunthunatha; the fish for Arahanatha; the water pot for Mallinatha; the tortoise for Munisuvrata; the lily for Neminatha; the conch for Neminatha; the snake for Parsvanatha and the lion for Mahavira. The snake coils and the hoods over the head of the Tirthankara are additional distinguishing marks in the case of Supersvanatha and Parsvanatha, the number of hoods differing in either case. The Yakshas and Yakshinis, associated with each Tirthankara, make up a regular host of deities associated with the Jain faith, and in addition there is the representation of Bahubali, the saintly son of the first Tirthankara.



## APPENDIX

The madhuchchhichtavidhana or the lost-wax method is described in The Silpasastras. The Manasara has a chapter on the method. The text is hopelessly corrupt except for three or four lines which may be thus reconstructed. *tedurdhvā mrīttikam lepya sośhayed tad vichakshanah/ tat pindam uttāpayed va madhuchchhishhtodgame punah// Kartur ichchha yatha lohair dhritam etad presasyate purim nayejjalam prokshya tyaktva tad dagdhamrīttikem//* (Manasara, 68, 22.23). After coating it [the wax figure] over with clay the clever artisan should first dry and then heat the earthen mass to allow the wax to run out. It should now be filled with the desired metal and the cast image finished by breaking the burnt earthen mould and cleaning it with water.

The Vishnusamhita has a short but clear description of this method. *lohe sikkhitarayim archam karayitva mridavritam/ suvarnedini samsodhya vidravyangaranaipunaih/ kusalaih karayed yatnat*

*sampurnam sarvato ghanam//* A complete wax image prepared and coated with clay may be cast as a solid one in gold or other metals properly heated and melted in the requisite temperature by experts.

The best account is given by Somesvara, the 12th century Western Chalukya King in his encyclopaedic work Abhilashitarthachintamani or Manasolasa. The text is this :—

*navatalapremanena lekshanena sama-vritam pratimam karayet purvam uditenā vichakshanah sarvavayava-sampurnam kinchitpitam drisoh priyam yathokteir ayudhair yuktam bahubhischa yathoditaih tatprishtha-skandhadase cha trikatyam mukutetha va kasapushpanibham dirgham nalekam medanodbhevam s̄thapeyitva tatascharcham limpet samikritaya mrida mashim tuchamayim ghr̄ishitva karpesam satasah kshatram lavanam churnitam slakshnam svalpam samyo-jayen mrida varattrayem tad*

avarya tena limpet samantatah  
 achchhas syat prathamo lepah  
 chhayayam kritisoshanah dinadvaye  
 yafite tu dvitiyas syat tatah punah  
 tasmin tukhe tritiyas tu nibido lepa  
 ihyate nalakasya mukham tyaktva  
 sarvam alepayenavida soshayet tam  
 prayathrena yuklibhir buddhiman  
 narah sikthakam tolayedadavarcha-  
 lagnam vichakshanah ritya tamrena  
 raupyena hemna va karayet tu tam  
 sikthad ashtagunom tamram rit-  
 dravyam cha kalpayet rajatam  
 dvadasagunam homa syat shoda-  
 totaram mrida samveshtayod  
 dravyam vadishtam kanakadikam  
 nalikerakritim mushem purvavat  
 parisochayet vahnau pratapitamer-  
 chasiktham nissarayet tatah musham  
 pratapayet paschat pavakochchhi-  
 shtavahnina ritistamramcha rasatam  
 navengerair vrajed dhruvam tapta-  
 garairvinikriptai rajatam rasatam  
 vrajet suvernams rasatam yati  
 penchakritvah pradipitai musha-  
 murdhani nirmaya randhram lohesala-  
 kaya samdamsena drikham dhritya  
 taptam musham sammuddharet  
 taptranchanalakasyasye vartim prajali-  
 tam nyayet samdamsena drikham  
 musham tapayitve prayatnatah rasam  
 tu nalakasyasye kshiped achchhinna-  
 dharaya nalakananaparyantam sam-  
 purnam viramet tatah sphotayet  
 tetsemipastham pavakam tapasantaye  
 sitalatvam cha yatayam prativayam  
 svabhavatah sphotayenmruttikam dag-  
 dham vidagdho laguhustakeh tato  
 dravyamayi sarcha yatha madana-  
 nimita jayate fadrisi sakshad  
 engopangopasobhita yatra kvapy-  
 dhikam pasyechcharanaistat prasan-  
 tayet nalakam chhededayechchapi  
 paschadujjvalatam nayet anena  
 viddhina samyag viddhayarcham subhe  
 titthau viddhivat tam pratishthapya  
 pujayet pratyaham nripah (Abhilash-  
 tarthachintamani I, 77.97).

The image should be prepared of wax, according to the navatsala measurement, light yellow in colour and beautiful to behold, with proper disposition of limbs including arms and weapons according to the iconographic texts. On the back, at the shoulder, nape or on the crown long tubes with flared mouth resembling the Kasa flower should be added.

The figure has then to be coated lightly with mud well prepared by adding to it charred husk, tiny bits of cotton and salt all ground very fine on a stone. The coating has to be repeated thrice, every time after an interval of two days, and dried in the shade. The final coating is the most liberal one. The mouth and the channel of the tube wherever fixed should be left free when the coating is applied.

The weight and quantity of brass, copper, silver or gold for preparing the image is determined by the weight of the wax in the mould; brass and copper are to be eight times the weight of wax, silver twelve and gold sixteen times.

The chosen metal should be encased in clay to form a crucible of the shape of a large coconut, when it is dried and heated in the fire. The mould is now heated to allow the wax in it to melt and run out.

The crucible is now heated again. The heat for getting copper, silver and gold, into molten state is to be enhanced in progressive order; mild embers, flaming embers and blazing into five times the normal heat.

A hole is to be made with an iron rod, in the crucible which is to be lifted up from the fire with the help of iron tongs, and the molten metal poured into the mouths left upon on the mould, after clearing them with a burning wick, so that through the channels of those it would run in a hot stream to occupy the entire hollow space therein, and when full would reach up to the mouths of the tubes.

The fire should now be stopped and the mould allowed to cool down, when the burnt earth composing the mould could carefully be broken to reveal the image as originally prepared in wax. The tubes and other superfluous projections may now be cut and the image finished and burnished.

The mode of casting has been discussed by Shri Gopinatha Rao in his Elements of Hindu Iconography and by Shri S. K. Saresvati in the Journal of the Indian Society of Oriental Art, Vol. 4, 1936 which may also be consulted.

## GLOSSARY

### Mudras

<i>abhaya</i>	: hand suggestive of protection.
<i>shuyavatada</i>	: attitude of hand suggesting beckoning to confer a boon.
<i>anjali</i>	: hands clasped in adoration.
<i>ardhachandrahasta</i>	: hands in crescent moon-like form to hold fire.
<i>asamyutahasta</i>	: single hand in dance gesticulation.
<i>bhusparsa</i>	: earth-touching attitude as when Buddha called earth as witness.
<i>chinmudra</i>	: hand connoting knowledge.
<i>dandahasta</i>	: hand straight like a rod.
<i>dharmachakrapravartanamudra</i>	: hand suggesting the first turning of the wheel of law by Buddha at Sarnath.
<i>dhyana</i>	: meditation or hands in meditation.
<i>hasta</i>	: mode of hand suggestive in dance, single <i>asamyuta</i> or double <i>samyuta</i> .
<i>hastavastika</i>	: hands crossed.
<i>karihasta</i>	: same as <i>dandahasta</i> .
<i>kortarimukha</i>	: fingers of the hand held like a pair of scissors to hold an object.
<i>katakamukha</i>	: hand in an attitude of holding a lily.
<i>katisama</i>	: a dance pose.
<i>katyavalambita</i>	: hand held straight below the hip.
<i>lola</i>	: hand dangling at ease.
<i>maharajaila</i>	: seated pose of royal ease with hand resting on the knee of the bent leg.
<i>mudra</i>	: gesture of the hand.
<i>simhekarna</i>	: lit. lionine ear, in an attitude of beckoning.
<i>suchi</i>	: hand with pointing finger in terrifying attitude.
<i>tarjani</i>	: hand in attitude of threatening.
<i>vismaya</i>	: hand in attitude of wonder.
<i>vyakhyanamudra</i>	: hand in attitude of exposition.

### Sthanas, Asanas etc.

<i>abhang</i>	: slight flexion.
<i>alidha</i>	: warrior's pose with right leg forward and left leg drawn back.
<i>angahoras</i>	: bodily gyrations in a dance pose.

<i>ardhaparyankasana</i>	: seated with both the legs on the seat, one raised up and the other bent.
<i>ardhayogasana</i>	: meditative mode of seat with <i>ardhayogapatta</i> .
<i>asana</i>	: seated pose.
<i>atibhanga</i>	: multi-flexed pose.
<i>bhujangatrasita</i>	: dance pose suggestive of moving away in fear from a snake.
<i>chatura</i>	: lit. clever, dance pose.
<i>dvibhanga</i>	: duoflex pose.
<i>karana</i>	: dance pose.
<i>katisama</i>	: a dance pose.
<i>lalita</i>	: dance pose.
<i>maharajajilla</i>	: seated pose of royal ease with hand resting on the knee of the bent leg.
<i>natyasthana</i>	: dance pose.
<i>pedasvastika</i>	: crossed legs.
<i>padmasana</i>	: meditative pose with the sole turned upwards.
<i>parinirvana</i>	: the passing away of the Buddha.
<i>paryankasana</i>	: seated pose with legs locked over seat.
<i>pratyekalidha</i>	: warrior's pose, the opposite of <i>alidha</i> .
<i>samapada</i>	: straight pose with feet together.
<i>sayana</i>	: reclining attitude.
<i>sukhasana</i>	: seated at ease.
<i>tribhanga</i>	: triflex pose.
<i>urdhvajanu</i>	: dance pose with a knee raised.
<i>utkutikasana</i>	: seated with a bent leg raised on the seat itself and the other dangling.
<i>vajraparyankasana</i>	: also called <i>vajrasana</i> and <i>dhyanasana</i> meditative pose with legs locked and soles visible.
<i>virasana</i>	: hero's seated pose with one leg on the other.
<i>yogasana</i>	: meditative.

#### Costume Terms

<i>ajinayajnopavita</i>	: sacred thread composed of deer skin.
<i>antariya</i>	: lower garment.
<i>ardhayogapatta</i>	: band around one bent leg in meditative pose.
<i>hastisaundika</i>	: mode of wearing the lower garment to suggest the contour of the elephant's trunk.
<i>jata</i>	: locks of hair of an ascetic.
<i>katisutra</i>	: waist band.
<i>kuchabandha</i>	: breast band.
<i>nivibandha</i>	: knot of lower garment of women.

satavalika	:	mode of wear with many folds.
uttariya	:	upper garment.
vasfraya njopavita	:	sacred thread composed of cloth.
yajnopavita	:	sacred thread.
yogapatta	:	bend for the legs during meditation.

#### Jewellery Terms

chhannavira	:	warrior's cross-belt.
karandamakuta	:	crown decorated with karandas, series of flattened pots.
kanthi	:	necklet.
kirita	:	crown.
kundala	:	earring.
makarakundala	:	earring with makara (tortoise-fish) decoration.
muktayajnopevita	:	sacred thread composed of pearl.
padesara	:	decorative chain for the feet.
patrakundala	:	earring in leaf scroll pattern.
suvarnovalkatshaka	:	golden chain crooked like a cross-belt.

#### Weapons and attributes

antusa	:	goad.
ayudhapurushas	:	weapons personified.
bhamandalas	:	surecole.
chakra	:	wheel of Vishnu.
cheuri	:	fly-whisk.
gada	:	club of Vishnu.
kakapakshas	:	side-locks, a juvenile mode of wear.
kapala	:	skull-cap.
kundika	:	water-pot.
modaka	:	sweets.
pasa	:	noose.
prabha	:	surecole.
sankha	:	conch.
srivatsa	:	suspicious mark on the chest of Vishnu.
sula	:	trident.
trisula	:	trident.
urna	:	curl of hair between the eyebrows.
vajra	:	thunderbolt.

#### Forms

anugrahamurti	:	benevolent form.
chaturvyaha	:	the four ways of Vishnu forms Vasudeva, Sankarshana, Pradyumna and Aniruddha.

<i>nrithamurti</i>	: dancing form.
<i>samharamurti</i>	: the form as destroyer.
<i>vaivahikamurti</i>	: bridal form.

#### Miscellaneous

<i>abhinaya</i>	: gesticulate.
<i>alvar</i>	: saintly devotee of Vishnu.
<i>bhadrasana</i>	: square or rectangular seat.
<i>bhakta</i>	: devotee.
<i>charmaradharini</i>	: chauri-bearer.
<i>dhyanasloka</i>	: contemplative hymn to mentally picture the iconography of the deity.
<i>jivatma</i>	: individual soul.
<i>karmara</i>	: metal-worker.
<i>kinnari</i>	: nymph either half-bird or half-equine and half human.
<i>kinjalika</i>	: lotus filaments on seed vessel.
<i>kumarabhuta</i>	: juvenile-looking especially Avalokitesvara.
<i>madhuchchhishtavidhana</i>	: lost-wax mode of casting metal images i.e., (Fr.) cire perdue.
<i>makara</i>	: crocodile-fish.
<i>natya</i>	: dance.
<i>nayanan</i>	: saintly devotee of Siva.
<i>paramatma</i>	: the Absolute.
<i>parivaradevatas</i>	: attendant deities.
<i>rajatasabha</i>	: the silver-plated dance hall of Siva at Madurai.
<i>rishi</i>	: sage.
<i>silpa</i>	: art.
<i>sthapati</i>	: metal sculptor.
<i>svastika</i>	: an auspicious sign.
<i>trivali</i>	: three folds on the stomach.

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